

DR. WHO

"The Seeds of Doom"

by
ROBERT BANKS STEWART

EPISODE ONE

PRODUCER PHILIP HINCHCLIFFE

DIRECTOR DOUGLAS CAMFIELD

P.A. Graeme Harper

A.F.M. Sue Shearman

Director's Assistant Briony Brown

Script Editor Robert Holmes

P.U.M. George Gallaccio

Designer Roger Murray-Leach

Costume Designer Barbara Lane

Make-up Artist Ann Briggs

Visual Effects Designer Richard Conway

T.M. 1* John Dixon

T.M. 2 Bernard Fox

Sound Supervisor John Holmes

Grams Operator Andrew Hunter

Electronic Effects Operator Dave Jervis

Vision Mixer Sue Thorne

Floor Assistant Robin Burman

Prop Buyer Maurice Watson

Artists Booker Nansi Davies

Film Editor Mike Adams

CREW 9

SCHEDULE

Monday 17th November 1975

Studio TC.4

Camera rehearsal 11.00-13.00

LUNCH 13.00-14.00

Camera rehearsal (with TK.43, 17.00-18.00) 14.00-18.00

DINNER 18.00-19.00

(Sound and Vision Line-up 18.00-19.30)

VT RECORDING (onto VTC/6HT/BO2395)(with
TK.43) 19.30-22.00

VT EDITING: to be arranged

TRANSMISSION: Saturday 31st
January 1975

CYPHER DUB: Thursday 8th January

DR. WHO: THE SEEDS OF DOOM

EPISODE ONE

C A S T L I S T

The Doctor TOM BAKER

Sarah Jane Smith ELISABETH SLADEN

Harrison Chase TONY BECKLEY (scene to be recorded
1.12.75.)

Scorby JOHN CHALLIS

John Stevenson HUBERT REES

Charles Winlett JOHN GLEESON

Derek Moberley MICHAEL McSTAY

Richard Dunbar KENNETH GILBERT

Sir Colin Thackeray MICHAEL BARRINGTON

Arnold Keeler MARK JONES

Hargreaves SEYMOUR GREEN (scene to be recorded
1.12.75.)

TECHNICAL REQUIREMENTS

5 peds

3 booms

Caption scanner

2 fishpoles

Floor monitors

1 35 mm TK Channel

DR. WHO (4L)

THE SEEDS OF DOOM

EPISODE ONE

02345/2061

RECORDING RUNNING ORDER

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
1	1	<u>TK Seq. 1</u> Opening titles + T/J Slides			S.O.F.
1		<u>As directed</u> caption seq. of Antarctica			
23	2 & 3	<u>Scene 8</u> Int. Crew Quarters	NIGHT	STEVENSON MOBERLEY	3A 4A A1 Fish
24	4	<u>Scene 9</u> Int. Passage	NIGHT	STEVENSON MOBERLEY	5A B1
25	5-6	<u>Scene 10</u> Int. Arctic Lab.	NIGHT	WINLETT STEVENSON MOBERLEY	2A/B 1A C1
		RECORDING PAUSE (Camera 2 to B)			
	7	<u>Scene 10</u> (cont'd)			
		RECORDING PAUSE (Camera 1 to realign)			
	8	<u>Scene 10</u> (cont'd)			
		RECORDING BREAK	Winlett to Make-up for Phase 'B'		
9	9-17	<u>Scene 3</u> Int. Dunbar's Office	DAY	DUNBAR THE DOCTOR	2C 4B 5B B2 A2

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
		RECORDING BREAK	Reset Actors		
26	18- 21	<u>Scene 11</u> Int. Dunbar's Office	DAY	THACKERAY DUNBAR	2C 5B B2 A2
		RECORDING BREAK	Winlett Make-up 'B' completed Strike d/s bunk		
31	22- 27	<u>Scene 14</u> Int. Sick Bay	DAY	WINLETT THE DOCTOR STEVENSON	5C 2D 1B C2
34	28- 31	<u>Scene 15</u> Int. Crew Quarters	DAY	SARAH MOBERLEY	3A 4C A1
35	32- 34	<u>Scene 16</u> Int. Sick Bay	DAY	THE DOCTOR STEVENSON WINLETT	5C 2C 1B C2
		RECORDING BREAK	Winlett to Make-up for Phase 'C'		
36	35- 41	<u>Scene 17</u> Int. Arctic Lab.	DAY	MOBERLEY THE DOCTOR STEVENSON	2B 1C 3B C1
		RECORDING BREAK	Reset props etc.		
42	42- 45	<u>Scene 20</u> Int. Arctic Lab.	NIGHT	STEVENSON SARAH MOBERLEY THE DOCTOR	2A/E 1D 3B C1 Fish
		RECORDING PAUSE (Cam. 3 to adjust)			
	46- 51	<u>Scene 20</u> (cont'd)			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
		RECORDING BREAK	Winlett Make-up Phase 'C' complete		
39	52- 55	<u>Scene 18</u> Int. Sick Bay	DAY	MOBERLEY WINLETT	5C 2C C2
		RECORDING PAUSE			
47	56	<u>Scene 21</u> Int. Sick Bay	NIGHT	WINLETT	5C C2
		RECORDING BREAK	Winlett to Make-up for Phase 'D' (final stage of human make-up)		
48	57- 65	<u>Scene 22</u> Int. Crew Quarters	NIGHT	STEVENSON MOBERLEY SARAH THE DOCTOR	3C 1E A1
49	66	<u>Scene 22a</u> Int. Passage	NIGHT	STEVENSON MOBERLEY SCORBY KEELER	5B B1
50	67- 69	<u>Scene 22b</u> Int. Crew Quarters	NIGHT	STEVENSON MOBERLEY SARAH THE DOCTOR SCORBY KEELER	3C 1E A1
		RECORDING PAUSE (Cam. 3 to adjust)			
	70	<u>Scene 22b</u> (cont'd)			
		RECORDING BREAK	Winlett Make-up Phase 'D' completed		

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
53	71- 72	<u>Scene 23</u> Int. Sick Bay	NIGHT	THE DOCTOR SARAH WINLETT STEVENSON MOBERLEY	5C 2C 1B B3 C2
		RECORDING PAUSE (Cam. 5 to adjust)			
	73- 91	<u>Scene 23</u> (cont'd)			
		RECORDING BREAK Reset. Set backing to Sick Bay			
56	92- 93	<u>Scene 26</u> Int. Passage	NIGHT	MOBERLEY WINLETT	3D 4E A3 Fish
		RECORDING PAUSE (Cams. to readjust)			
	94	<u>Scene 26</u> (cont'd)			
		RECORDING PAUSE (Cams. to readjust)			
	95	<u>Scene 26</u> (cont'd)			
		RECORDING PAUSE (Cams. to readjust)			
	96- 97	<u>Scene 26</u> (cont'd)			
		RECORDING BREAK On <u>tape clearance</u> Winlett to go to Make-up to be de-Krynoided and made lovely again!			
55	98- 99	<u>Scene 25</u> Int. Arctic Lab.	NIGHT	THE DOCTOR STEVENSON MOBERLEY	2E 1F C1

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
		RECORDING BREAK	Backing flat to Lab. Artists into Anoraks.		
30	100	<u>Scene 13</u> Int. Passage	DAY	THE DOCTOR SARAH MOBERLEY	3D A3
		RECORDING BREAK	Move to CSO area. Record CSO Shots (Ep. 2) as per separate supplementary shot list, to fill in Make-up waiting time.		
4	101- 112	<u>Scene 2</u> Int. Arctic Lab.	DAY	STEVENSON WINLETT MOBERLEY	2E 1D 3B C1
		RECORDING BREAK	Repo. Artists Open flat swinger		
11	113- 115	<u>Scene 4</u> Int. Arctic Lab.	DAY	STEVENSON WINLETT	2B 1G/D C1
		RECORDING PAUSE	Swinger in. Cam. 1 to D		
	116	<u>Scene 4</u> (cont'd)			
		RECORDING BREAK	Repo. Artists Set up Special Effects		
21	117	<u>Scene 7</u> Int. Arctic Lab.	NIGHT	WINLETT	1G 2B C1
		RECORDING PAUSE (adjust cam.)			
	118- 119	<u>Scene 7</u> (cont'd)			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
		RECORDING BREAK (SFX wrap plant on arm)			
	120	<u>Scene 7</u> (cont'd)			
		RECORDING BREAK (SFX adjust plant)			
	121	<u>Scene 7</u> (cont'd)			
57	122	<u>TK Seq. 5 (35 mm)</u> Closing titles + T/J Slides			S.O.F.
		If any Recording time remains, continue recording more CSO shots			

2. TELECINE 2 (16 mm) (1)

Ext. Antarctica. Day. (Stock)

ESTABLISHING SHOT of snowy
wasteland. Sound of icy
wind.

END TELECINE 2

S/I

TK (35 mm)

Snow (l. to r., i.e. forwards)

FADE UP

AS DIRECTED Caption sequence of Antarctic
(Shoot enough for MIX through to O.B.)

(3 NEXT)

EPISODE 1 (Scene 1)

O.B. SEQ. 1 (page 2 of script)

EXT. SNOW TRENCH. DAY

(Snow storm in progress)

1/1-1. H/A trench; Winlett
at ice face; Moberley
enters and squats in
front of him

1/1-2. M 2-s Moberley squats
by Winlett

MOBERLEY (above the wind): Come on,
Charles! We've got enough samples,
surely!

WINLETT: This isn't ice - this is
something else. Have a look.

1/1-3. C/S Winlett's hands
working at snow-covered
bit; ice-smothered pod
is revealed then lifted
out

1/1-4. Resume Winlett/Moberley
as CM 2-s; pod lifted
into shot; both look
at it in amazement

MOBERLEY: What is it?

WINLETT: Dunno. Let's get it back
to camp.

Both men rise and
exit out r.

END O.B. SEQ. 1

157. TELECINE 3:

Ext. Camp. Day.

MODEL SHOT ESTABLISHING
the camp and surrounding
hillocks.

2E 1D 3B C1

2. INT. ARCTIC LAB. DAY.

101. 1D / (BLIZZARD OUTSIDE.
C/U pod scraping;
tilt to C/S Stevenson
looking at it
THE POD CAKED
IN MELTING ICE,
IN A TRAY ON THE
BENCH. STEVENSON
CUTS AWAY A
SECTION OF THE
ICE LAYER AND
REVEALS THE
DIRTY GREEN SKIN
OF THE POD. HE
IS TESTING ITS
TEXTURE WITH
INSTRUMENTS/
102. 3B
M/S door; Moberley/
Winlett enter; crab
them r. to M 3-s with
Stevenson f/g r. and
pod on desk
WHEN MOBERLEY
AND WINLETT
ENTER. THEY
HAVE STRIPPED
DOWN TO THEIR
ARAN SWEATERS
AND ARE THAWING
OUT)

MOBERLEY: Animal, vegetable or mineral?

STEVENSON: Vegetable.

WINLETT: Yes, that's what we thought.

STEVENSON: The cutaneous creasing is unmistakable. When it's properly thawed I can confirm it with a cytology test.

WINLETT: The skin looks as hard as iron.

STEVENSON: Yes, it's a bit of a cannonball. How deep in the permafrost was it?

(ON 3)

WINLETT: I'd guess about the ninth layer.

MOBERLEY: So it's been there twenty thousand years at least.

tighten to CM/S as
pod lifted

(HE STOOPS TO PEER AT
THE POD)

What do you make of it, John?

STEVENSON: Nothing at all yet.

MOBERLEY: I thought you were supposed to be a botanist.

STEVENSON: I've never seen anything remotely like it.

crab Moberley l.,
losing others

WINLETT: It looks tropical to me.
Like a gourd.

MOBERLEY: Rubbish, Charles. If it's from the late Pleistocene period, it can't be tropical. It's a few million years since this part of Antarctica was rain forest./

103. 2E
CM 2-s Winlett/
Stevenson

(Onto page 6)

(1 NEXT)

(ON 2)

WINLETT: That's the accepted theory.
Discoveries like this have destroyed
accepted theories before now ...
(TO STEVENSON) Isn't that right?

(STEVENSON DOESN'T
ANSWER. HE IS
STARING AT THE
POD. HE REACHES
OUT A HAND AND/
104. 1D (hand in) TOUCHES IT AS
C/S pod; hand touches THE LAST SLIVER OF
it ICE SLIPS FROM IT/
105. 2E (hand off)
CM 20s (a.b.)

John?

106. 3B STEVENSON: What? Oh, sorry .../
MC/S Moberley

MOBERLEY: Something wrong?

(STEVENSON RUBS
HIS HEAD)

STEVENSON: Don't you feel it?

107. 2E MOBERLEY: Feel what?/
CM 20s (a.b.)

108. 3B STEVENSON: There's something ... odd.
C/U Moberley I don't know ... strange. You don't
feel it?

(MOBERLEY AND
WINLETT LOOK
AT EACH OTHER)

109. 2E MOBERLEY: Must be that rice pudding
CM 2-s (a.b.); crab you had for lunch./
Stevenson l. to CM 2-s
with Moberley

STEVENSON: I'm not joking. It's
alive. That's it. It's alive!

MOBERLEY: You're serious?

STEVENSON: Yes.

(3 NEXT)

(ON 2)

crab Moberley r. to
CM 2-s with Winlett

WINLETT: Eh? How can you tell?

STEVENSON: I don't know. But ...
I'm certain it's still a living
organism./

110. 3B (look across)
C/U Moberley

MOBERLEY: (BEAT) Yes, well ...
I vote we have some coffee./

111. 2E
CM 2-s Winlett/
Stevenson; pan them
l. to door

WINLETT: Coffee and a game of three-
handed crib. . Come on.

(THEY MOVE STEVENSON
OUT, SLIGHTLY
CONCERNED ABOUT
HIS STATE OF MIND)

STEVENSON: I'm going to transmit
pictures to London. They might have
some ideas .../

112. 1D
C/U pod in tray

RECORDING BREAK

Repo. artists

Open flat swinger

1 to G

2 to B

(Onto Scene 4, page 11)

(1 NEXT)

/2C 4B 5B B2 A2/

3. INT. DUNBAR'S OFFICE. DAY

9. 5B
MC/S Dunbar at file cabinet; pan him l. to M 2-s with Doctor b/g l.
/DUNBAR: Sir Colin insists that I show you these that have just been received from the Expedition. Personally, I doubt whether you can help us.
10. 4B
M 2-s favl Dunbar b/g r; crab Dunbar l. and he sits, losing Doctor.
/THE DOCTOR: Do you keep a yo-yo?/
/DUNBAR: No, I don't.
/DOCTOR: Pity. Well? (TAKES PICTURES)
Do sit down.
/DUNBAR: These pictures have baffled all the experts. The only reasonable explanation seems to be that the pod is from some extinct species of plant./
11. 2C
Deep 2-s with Dunbar f/g l., Doctor sits b/g r.
/THE DOCTOR:
Have you considered an alternative explanation?

/DUNBAR: Like what?

/THE DOCTOR: That it may have originated in outer space?

/DUNBAR: Well, Doctor, if you've ever seen anything like this you must have a very powerful telescope.

(THE DOCTOR STUDIES
PHOTOGRAPHS OF THE
POD)

/THE DOCTOR: Mr.Dunbar, how long is it since there was vegetation in Antarctica?/
12. 5B
MC/S Dunbar
/DUNBAR: That is one of the things our expedition is trying to establish.The pod was found fairly deep in the permafrost - say twenty or thirty thousand years under the ice./
13. 4B
MC/S Doctor

(ON 4)

crab him 1. to 2-s
with Dunbar

THE DOCTOR: It might still be ticking..

DUNBAR: What?

THE DOCTOR: A time bomb, Mr. Dunbar.
A Time bomb...You're in contact with
expedition?

DUNBAR: My superior, Sir Colin
Thackeray, has a daily video link - ten
minutes of satellite time -

pan Doctor 1. to door

THE DOCTOR: Good. Tell them to keep
a constant guard on this pod, but
not to touch it until I arrive./

14. 2C
MC/S Dunbar

15. 4B
L/A MC/S Doctor at
door

DUNBAR: Are you leaving immediately?/

THE DOCTOR: Why not? I've got my
toothbrush. (AT DOOR) Remember -
no touch pod! Could be dangerous!

16. 2C
MC/S Dunbar; he
picks up phone

(HE EXITS./ DUNBAR

HE DIALS A
NUMBER ON HIS
INTERCOM)/

17. 5B
C/U Dunbar

DUNBAR: Sir Colin - Dunbar here.
That chap you called in from UNIT -
Is he quite sane?

RECORDING BREAK

Reset Actors

2B 1G C1 Swinger open

4. INT. ARCTIC LAB. DAY.

113. 1G C/S pod being measured; (STEVENSON IS
tilt up to Stevenson; STARING AT
as he rises, pan him r. THE POD. IT
to door; Winlett joins IS ON A TRAY,
for 2-s; bring them l. BATHED IN
to CM 2-s with pod; LIGHT. HE
both sit SWITCHES OFF
THE LAMP AND
MEASURES THE
POD WITH
CALIPERS.
HE REACTS)

STEVENSON: Incredible....!

(HE CHECKS HIS
MEASUREMENT AND
THEN HURRIES TO
THE DOOR)

Winlett! Charles!...Here a minute!

(WINLETT ENTERS
AFTER A MOMENT)

WINLETT: What's up?

STEVENSON: It's growing!

WINLETT: Eh?

STEVENSON: It's growing!
Five centimetres since
this morning!

(ON 1)

WINLETT: Are you sure?

STEVENSON: Check it yourself if you don't believe me.

WINLETT: It doesn't seem possible.

STEVENSON: I knew there was still life there! I said so, didn't I?

114. 2B
C/U Stevenson

WINLETT: But it's just a pod - I mean, no root system. How can it grow without feeding? /

STEVENSON: Sunlight, Charles. Ultra violet radiation.

WINLETT: But plants need nitrogen?

115. 1G
CM 2-s Winlett/
Stevenson; crab
Winlett l. and
isolate

STEVENSON: I believe this is fundamentally different - something that may shatter all our ideas about plant growth. /

(WINLETT GIVES THE
POD AN UNEASY
GLANCE)

WINLETT: Don't go mad, John. Don't forget what London said.

STEVENSON: What d'you mean?

WINLETT: About leaving this thing alone.

RECORDING PAUSE

Swinger in. Cam. 1 to 1D

116. 1D / STEVENSON: Until this Doctor character
MC/S Stevenson; he arrives. Why should we? It's our
rises; grab him to pod.
C 2-s with Winlett
f/g r.

WINLETT: (SHRUGS) We're working for
the World Ecology Bureau. Not for
ourselves.

STEVENSON: He's probably some old
boy that Thackeray's dug up from
retirement. He'll have no more
idea about this pod than we have.

WINLETT: Well, we'll soon find out.
He's due in tomorrow .

STEVENSON: Who needs him? It's our
discovery. The less people know
about it the better.

RECORDING BREAK

Set up Special FX

Repo. artists

1 to G

(Onto Scene 7, page 21)

EPISODE 1 (Scene 5)

O.B. SEQ. 1 (page 14 of script)
EXT. ATHELHAMPTON HOUSE. DAY

1/1-1. L/S the House. /

(to lead into Studio scene)

END O.B. SEQ. 1

1A A1

6. INT. GENERAL LAB. DAY

1. 1A / (HARGREAVES SHOWS
ML/S door; Hargreaves/
Dunbar enter; pan them
1. to Greenhouse doors
DUNBAR INTO THE
GREENHOUSE)

1B/C 2A 5A B1 Fish

6a. INT. GREENHOUSE. DAY

2. 2A / HARGREAVES: Mr. Dunbar of the World
M/S doors; Hargreaves/
Dunbar enter; let
Hargreaves go and hold
Dunbar
Ecology Bureau.

RECORDING PAUSE

1 to Pos. B

3. 1B / (HARGREAVES LEAVES.
L/S Chase; he turns
and advances d/s; pull
back to deep 2-s with
Dunbar f/g 1.
CHASE FINISHES
SPRAYING THE PLANT,
HIS BACK TO DUNBAR
KEEPING HIM WAITING)

4. 2A
MC/S Dunbar
CHASE: I don't think I've had the
pleasure. And what is your Bureau
doing about bonsai?/

DUNBAR: Bonsai, Mr. Chase?

(1 NEXT)

(ON 2)

EP.1

5. 1B
L/A 2-s fav. Chase b/g r., Dunbar f/g l.
6. 2A
MC/S Dunbar
7. 1B
(a.b.); Chase moves down steps into CM 2-s; crab Chase l. to sit on fountain; hold Dunbar r. f/g for deep 2-s
- CHASE: Mutilation and torture, Mr Dunbar./ The hideous, ghastly Japanese practice of minituarising shrubs and trees. What is your bureau doing about that, eh?/
- DUNBAR: Well - uh.../
- CHASE: No answer?...You are concerned about the fate of the blue whale and the natterjack toad! But the loveliest, most defenceless part of creation - the great kingdom of plant life - receives no protection at all!
- DUNBAR: We try to conserve all endangered species...
- CHASE: I'm delighted to hear it, Mr Dunbar.
. obviously you know or my concern - my mission to protect the plant life of Mother Earth.

(5 NEXT)

(ON 1)

EP.1

DUNBAR: I do, Mr Chase - which is
why I have come to show you something.
A totally new kind of plant -

(DUNBAR TAKES
OUT A FOLDER)

8. 5A(shooting over 1's
cable)
MC/S Dunbar; he lifts
folder and takes out
photo
- CHASE: Hybrids - a crime against
Nature!/
DUNBAR: No -

(DUNBAR PRODUCES
A PHOTOGRAPH AND
HANDS IT TO CHASE)

9. 1C
MC/S Chase; he rises
and comes f/w to M 2-s
and takes photograph
- It's a mysterious, unidentified pod
recently discovered by one of our
expeditions./
- (CHASE EXAMINES
THE PHOTOGRAPH)

CHASE: Very interesting...Where was
it found?

10. 5A
C/U Dunbar
- (DUNBAR AVOIDS
THE DIRECT QUESTION)/

(ON 5)

EP.1

11. 1C
CM 2-s fav. Chase
DUNBAR: There's a theory that it has floated through space from some other biosphere. But the really important point is that it may still be viable and able to germinate .../
12. 5A
C/U Dunbar
CHASE: Mr. Dunbar, I asked you where this pod was found./
13. 1C
CM 2-s fav. Chase;
Dunbar gives him an
envelope; Chase
exits 1.
DUNBAR: In the Arctic - under our control. But of course, in our violent and uncertain world, Mr. Chase, anything can happen ... Such a valuable specimen could easily disappear - for a price .../
- CHASE: Where in the Antarctic? I want the precise location!

(DUNBAR AND CHASE LOOK
AT EACH OTHER. EACH
HAS THE OTHER'S MEASURE.
DUNBAR REACHES INTO HIS
POCKET AND PULLS OUT AN
ENVELOPE WHICH HE HANDS
TO CHASE)

RECORDING BREAK

Readjust. 1 to Pos. D.
Strike lab. bench

1D/E 5B A1/

6b. INT. GENERAL LAB. DAY

14. 1D
ML 2-s Chase/Dunbar;
bring Chase f/w to f/g
r.; hold Dunbar b/g r.
/(CHASE MOVES INSIDE
AND GOES TO RADIO)
- CHASE (INTO RADIO): Hargreaves, you and Mr. Scorby please.
- HARGREAVES (DISTORT): Certainly, sir.

(BREAK NEXT)

(ON 1)

EP.1

as Chase opens
envelope, Dunbar comes
down for CM 2-s with
Chase dominating f/g r.

DUNBAR: 'X' marks the spot!

CHASE: Such forethought, Mr. Dunbar -
an excellent attribute. We shall
meet again very soon to discuss your
remuneration.

DUNBAR: You are very kind.

RECORDING BREAK

Set lab. bench in.
Readjust cams.

1 to E
5 to B

15. 1E / (HARGREAVES/SCORBY
M/S door; Hargreaves/
Scorby appear for M
2-s ENTER)

16. 5B / HARGREAVES: Yes, sir?/
M 2-s Chase/Dunbar;
hold Chase; let
Dunbar go

CHASE: Show Mr. Dunbar out, will
you?/

17. 1E /
M 2-s (a.b.); Dunbar
enters l. and exits
with Hargreaves; hold
on Scorby

SCORBY: You wanted me, Mr. Chase?

RECORDING PAUSE

Cam. 5 to C/U (Shot 18)

18. 5B / CHASE: Yes, Scorby. I'm sending
C/U Chase you on a little errand and I want
you to take Keeler with you.

RECORDING BREAK

Readjust

(Onto Ep.3, Scene 2, page 5)

(1 NEXT)

2B 1G C1

7. INT. ARCTIC LAB. NIGHT.

117. 1G
C/U pod; tilt to C/S
Winlett by bench; he
lifts mug and drinks

PAUSE Adjust camera

(WINLETT IS
SITTING BESIDE
THE BENCH,
BLEARY-EYED.
HE SETS HIS
COCOA MUG DOWN
ON THE BENCH
AND HIS HEAD
NODS.)

118. 1G
MC/S pod; see mug
replaced and arm left
along bendh

WE MOVE IN
CLOSE ON HIS
HAND

119. 2B
C/U Winlett dozing off
again

TO THE
FROND WHICH IS
JUST A FEW
INCHES AWAY.)

BREAK Special FX wrap
plant on arm

IT VIBRATES
SLIGHTLY AND
THEN STARTS TO
SPLIT OPEN. A
FROND EMERGES.
IT EXTENDS TO
ABOUT A FOOT IN
HEIGHT, THEN
SEEMS TO SENSE
WINLETT'S
PRESENCE. IT
DIPS TOWARDS
HIS HAND.

120. 1G
MC/S arm; plant unwraps
and returns to pod
(to be video-disced)

THE FROND GRIPS
WINLETT'S HAND,
WITH A SNAKE-
LIKE MOTION IT
DETACHES ITSELF
FROM THE POD
AND ENGULFS
WINLETT'S FOREARM.

BREAK Special FX adjust plant

121. 1G

C/S Winlett; he jumps
up and staggers to door
with plant around arm

IT HAPPENS
VERY QUICKLY
AS/WINLETT
JERKS AWAKE
AND GIVES A
CRY OF PAIN.
HE JUMPS TO
HIS FEET AND
REELS ACROSS
THE LABORATORY,
CLUTCHING HIS
ARM)

WINLETT: John! ... Derek!!

(HE COLLAPSES,
FACE DOWN)

(Onto TK and Closing titles
page 57)

3A 4A A1 Fish

8. INT. CREW QUARTERS. NIGHT.

2. 3A / (STEVENSON
M/S Stevenson lying on bunk;
he jumps down and exits r. GETS OUT OF
HIS BUNK.

AND GOES
TO THE DOOR)

3. 4A STEVENSON: Was that Charles?/
M/S Moberley prone on bed;
see Stevenson rush through
l. to r. in b/g; Moberley
exits after Stevenson MOBERLEY: What's going on?

(Onto Scene 9, page 24)

(5 NEXT)

5A B1

9. INT. PASSAGE. NIGHT.

4. 5A / (STEVENSON
VL/S passage; Stevenson/
Moberley dash up and out
r. HURRIES FROM
THE CREW ROOM
TOWARDS THE
LAB)

(Onto Scene 10, page 25)

(1 NEXT)

2A/B 1A C1

10. INT. ARCTIC LAB. NIGHT.

5. 1A (entry)

M/S door; Stevenson/
Moberley enter; tilt
to body as they kneel

(WINLETT STILL
ON HIS FACE,
UNCONSCIOUS.

STEVENSON COMES
IN, SEES HIM,
BENDS OVER)

STEVENSON: Charles! What's wrong?

6. 2A

C/U Winlett, mouldy green

(HE ROLLS
WINLETT OVER./
THE YOUNGER
MAN HAS GONE
MOULDY./

RECORDING PAUSE 2 to 2B

7. 2B

M/S Stevenson; tilt him up
to M 2-s with Moberley;
he looks out

STEVENSON
STARES AT HIM
UNBELIEVINGLY)

My God ... look!

(HE BACKS OFF,
AS THOUGH
FEARING
CONTAMINATION.
HIS GLANCE
FALLS ON THE
BENCH. HE
STARES.

RECORDING PAUSE 1 to realign

8. 1A

C/U pod in two halves

THE TWO HALVES
OF THE POD,
LYING EMPTY
LIKE A WELL
SCRAPED
GRAPEFRUIT SKIN)

RECORDING BREAK

Winlett to make-up for Phase 'B'

1 to B	A to 2
2 to C	B to 2
4 to B	C to 2
5 to B	

2C 5B B2 A2

11. INT. DUNBAR'S OFFICE. DAY.

18. 5B / (THACKERAY,
CM/S Thackeray HOLDING A
DOCUMENT CASE,
IS WITH DUNBAR)
19. 2C THACKERAY: You've read that Telex
M/S Dunbar; he picks from Stevenson./
up telegram;
crab him l. to CM 2-s
with Thackeray f/g l. DUNBAR: Yes, Sir Colin.
(PICKS IT
OFF HIS DESK)
20. 5B 'Pod carries virus infection. Winlett
C/U Thackeray seriously ill. Medicaid needed
urgently' ... He could have been more
informative./
21. 2C THACKERAY: He probably doesn't know
C/U Dunbar any more. I've ordered a medical team
to go to the base but I understand
weather conditions are bad. It'll
take them at least a day or two./
- DUNBAR: The people from Unit should be
arriving by now. Perhaps they
can help.

RECORDING BREAK

Winlett make-up Phase 'B' completed.

Strike D/S bunk

2 to D A to 1
4 to C B to 1
5 to C

(Onto Scene 14, page 31)

Ep.1

158. TELECINE 4.

Ext. Camp. Day.

MODEL SHOT a
hellicopter lands
close to the camp.

EPISODE 1 (Scene 12)

O.B. SEQ. 2 (pages 28 and 29)

EXT. CAMP. DAY.

(Snow storm in progress)

Shoot enough at front to MIX
into from film on editing

1/2-1.

L/S hut f/g r., ridge
b/g l.; Moberley
appears from the ridge
and advances; he, The
Doctor and Sarah make
M 3-s

The Doctor/Sarah enter
from l., Sarah in
Arctic gear, The Dr.
in normal clothes

MOBERLEY (calling out): So you made
it ... Welcome to the loneliest spot
on Earth!

MOBERLEY: You must be the Doctor?
We were expecting someone a lot older ..

THE DOCTOR: Well, I'm only 749. I
used to be even younger.

MOBERLEY (extending hand): Derek
Moberley.

SARAH: Sarah Jane Smith - the young
Doctor's assistant. (LOOKS AROUND)
How many of you live here?

MOBERLEY: Anything up to a dozen, but
right now there are only three of us.

Moberley goes to move
to door; hold 3-s as
Doctor stops him

Episode 1 (Scene 12) (cont'd)

O.B. Seq. 2 (cont'd)

THE DOCTOR: Where are the others?

MOBERLEY: South Bend - about 60 miles from here. They're measuring the ice-cap and if they're getting this kind of weather, they're welcome. Let's get inside.

They go through door.

/Note how they go in for direct continuity in studio/

END O.B. SEQ. 2

3D A3

13. INT. PASSAGE . . DAY.

100. 3D / (THE TRIO ENTER.

ML/S door; Moberley/
Sarah enters; bring
them d/s to f/g, holding
Doctor b/g centre;
all exit r.

SARAH TAKES OFF HER
HOOD)

SARAH: How d'you stand it?

MOBERLEY: . Sometimes it het's quite
warm. Ten degrees below freezing!

SARAH: Wow...I feel I've got
frost bite already?

(MOBERLEY: LOOKS AT
THE DOCTOR)

MOBERLEY: You OK dressed like that?
You don't seem to notice the cold...

THE DOCTOR:
I haven't travelled 10,000
miles to discuss the weather. Now
where's this sixk man?

RECORDING BREAK

Move to CSO area - to RECORD CSO
shots as per separate supplementary
shot list, to fill in make-up
waiting time

1 to D
3 to B
5 to X

5C 2D 1B C2

14. INT. SICK BAY. DAY.

22. 1B / (WINLETT, HEAVILY WRAPPED
H/A C/U Winlett suffering LIES IN BED. OCCASIONALLY
HIS EYES OPEN BUT REGISTER
23. 5C / NOTHING.
L/A M 3-s Winlett/Doctor/
Stevenson

STEVENSON: He seems to be conscious
but he hasn't spoken a word since last
night.

THE DOCTOR: What's his body tempera-
ture?

(STEVENSON LOOKS AT THE
DOCTOR)

STEVENSON: That's the amazing thing.
I've been trying to keep him warm but
it's dropping hourly (HE HANDS THE
DOCTOR A CHART) forty six now.

THE DOCTOR: And the pulse rate?

STEVENSON: That's falling, too.
Eighteen a minute. I'm no medical
expert, but he should be dead, shouldn't he?

THE DOCTOR: I wonder

(ON 5)

24. 2D
H/A M/S Winlett; see
infected torso

(HE PULLS BACK THE
BEDCLOTHES.

WINLETT'S HAND AND
ARM HAVE VANISHED
UNDER A SWOLLEN BROWN
FUNGUS.

STEVENSON STARES IN
HORROR)

STEVENSON: Good grief!....
It wasn't like that an hour ago.
There was just a general
discolouration.

25. 1B
C/U Doctor

(THE DOCTOR REPLACES
THE BEDCLOTHES)/

THE DOCTOR:
Then it's obviously accelerating.
How long will it be before your
medical team arrives?/

26. 5C
C/U Stevenson

STEVENSON: Hard to say in these
conditions... maybe tomorrow./

27. 1B
BC/U Doctor

THE DOCTOR: I doubt if that is
going to be soon enough, Mr.
Stevenson ...

(Onto Scene 15, page 34)

3A 4C A1

15. INT. CREW QUARTERS. DAY

28. 3A / MOBERLEY: There - that ought to
MC/S Sarah sitting; warm you up!
Moberley enters f/g r.,
crosses l. and sits in
CM 2-s with Sarah b/g
r. SARAH: And you found the pod just
lying there - empty?/
29. 4C / MOBERLEY: Yes - and Charles in that
CM 2-s fav. Moberley condition. Now does that make any
sense to you?/
30. 3A
C/U light flashing
31. 4C (SEES LIGHT)/
(a.b.); as Moberley
rises and crosses r.
to exit, tighten on
Sarah
Radio. That'll be South Bend
trying to contact us. Will you
excuse me?

(HOLD SARAH SITTING)

(Onto Scene 16, page 35)

5C 2C 1B C2

16. INT. SICK BAY. DAY

32. 5C
CM 2-s Winlett/Doctor

33. 2C
MC/S Stevenson

34. 5C
(a.b.); tilt Doctor r.
to 2-s with Stevenson;
they go out

STEVENSON: Have you any idea what it
can be, Doctor?

THE DOCTOR: Yes. That's why I'm
here.

STEVENSON: I thought you came to see the
pod -

THE DOCTOR: Exactly. Before anything
happened. Only unfortunately it
already has. Where's the laboratory?

STEVENSON: I'll show you.

RECORDING BREAK

Winlett to Make-up for Phase 'C'

2 to B C to 1
1 to C
3 to B

(Onto Scene 17, page 36)

2B 1C 3B C1

17. INT. ARCTIC LAB. DAY.

35. 3B
MC/S Moberley on radio / (MOBERLEY IS AT THE
RADIO TRANSMITTER.
SARAH TURNS AS THE
DOCTOR ENTERS WITH
STEVENSON)

MOBERLEY: Okay, Mike, but try to get
something moving. His
condition's pretty desperate. Over.

36. 1C
M/S door; Doctor/
Stevenson enter;
crab Stevenson to 2-s (HE SWITCHES OFF
with Moberley b/g r., AND TURNS, LOOKING
Stevenson f/g l. TROUBLED)

Bad news, John.

That was Mike Wilson at
South Bend ... The medical team's
turned back.

STEVENSON: What about Charles? Don't
they realise how bad he is?

hold 2-s as Moberley
rises

MOBERLEY: They were in white-out
conditions and their Snocats
dropped into a crevasse ... Nothing
else they could do.

(ON 1)

37. 3B
Deep M 2-s Doctor/
Stevenson
- MOBERLEY: They'll try again as soon
as the weather lifts./
- STEVENSON: They'll be too late! He's
dying, isn't he, Doctor?
- THE DOCTOR: No.
- STEVENSON: (STARES) But you said in
the sick bay -
- It's worse than death!
- THE DOCTOR: He's changing form.
- STEVENSON: (BEAT) Changing form?
38. 1C
MC/S Moberley; crab
him 1. to CM 2-s Doctor/
Stevenson;
crab them 1. to pod
and hold M 2-s with
table
- THE DOCTOR: Yes. We need a
blood-test./
- MOBERLEY: Well, I'm a zoologist. I can
make a specimen slide if it'll help?
- THE DOCTOR: Yes... It would help.
- (MOBERLEY NODS)
- MOBERLEY: Right.
- (HE EXITS)
- THE DOCTOR: The pod?

(ON 1)

39. 2B THE DOCTOR: Why has it opened?
C/U Stevenson Why?/

40. 1C STEVENSON (UNEASILY): Well, that
CM 2-s Doctor/ could be my fault. It was frozen
Stevenson solid when it came out of the ice.
But I felt certain there was life
there ... When I put that one under
a lamp it started to expand./

41. 2B THE DOCTOR: Mr. Stevenson - what
BC/U Stevenson you have done could result in the
(reaction) total destruction of all life on
this planet./

RECORDING BREAK

Reset props etc.

2 to A/E

1 to D

(Onto Scene 20, page 42)

(2 NEXT)

5C 2C 02

18. INT. SICK BAY. DAY

52. 5C / (MOBERLEY TAKING SYRINGE
C/U syringe of blood OF BLOOD)
against green arm;
tilt up to MC/S Moberley
on lift MOBERLEY: Charles?/
53. 2C (WINLETT APPEARS
BC/U face of Winlett NOT TO HEAR. HE
STARES SIGHTLESSLY
PAST MOBERLEY)/
54. 5C
MC/S Moberley; tilt to
2-s with Winlett;
tilt him r. to door We're trying our best, Charles.
and exit
- (STILL NO ANSWER.
MOBERLEY SHAKES
HIS HEAD SADLY.
55. 2C HE TAKES HIS SYRINGE
AND EXITS./
B/BCU eyes of Winlett;
possession almost
complete ON WINLETT ...
EYES UNBLINKING)

RECORDING PAUSE

(Onto Scene 21, page 47)

EPISODE 1 (Scene 19)

O.B. SEQ. 3 (pages 40 and 41)

EXT. SNOW TRENCH. NIGHT

NB: It is highly desirable to do this scene at Night, but if pushed, it could be a Day scene (Snow storm in progress)

1/3-1. C/S ice-oick or similar instrument digging into the ice/snow; tilt to Doctor in furious concentration

1/3-2. Deep 3-s, Doctor f/g r., Stevenson/Sarah b/g l. in the freezing cold, watching him with bewilderment

1/3-3. Resume ice-pick stabbing in the ice/snow

1/3-4. C/S puzzled Stevenson; he looks at Sarah; pan on his look which she meets; she looks at Doctor

SARAH: What exactly are we looking for, Doctor?

1/3-5. C/S Doctor; he hardly looks up

DOCTOR: This is the place, Stevenson?

1/3-6. C/S Stevenson; he is getting frustrated

STEVENSON: Yes - and if you told us what you were doing, perhaps we could help.

Episode 1 (Scene 19) (cont'd)

O.B. Seq. 3 (cont'd)

1/3-7. C/S Doctor concentrating
on the digging

THE DOCTOR: Yes - I thought so.
Here we are.

1/3-8. C/S on Doctor's hands;
he stops work with the
ice-pick and lifts out
the ice-smothered pod

1/3-9. Deep 3-s (a.b.);
Stevenson/Sarah move
nearer to marvel at this
sensational discovery

SARAH: Another pod!

STEVENSON: How did you -? Will there be any more?

DOCTOR: No. They travel in pairs - like policemen.

SARAH: What are we going to do with it? Buy it a trenchcoat?

1/3-10. C/U Doctor

THE DOCTOR: No - take it into custody
and put it in the fridge.

END O.B. SEQ. 3

159. TK Seq. 4a

MODEL shot Camp
at Night

2A-E 1D 3B C1 Fish

20. INT. ARCTIC LAB. NIGHT.

42. 2A / (OPEN ON THE
C/S fridge; pod put in; SECOND POD
pan Stevenson r. to BEING PLACED
CM 3-s with Sarah/ IN THE FRIDGE.
Doctor

THE DOOR IS SHUT
BY STEVENSON
WE SEE, AS THE
CAMERA PULLS OUT)
STEVENSON: It'll stay cold in there.
SARAH: Who sold that to you -
an Eskimo?

STEVENSON: I know a freezer seems a bit
superfluous out here but we use it
to keep snow samples until they're
analysed.
43. 1D MOBERLEY: Doctor! / Here's that
CM/S Moberley at blood sample.
microscope; Doctor
enters l.; tighten to
C/S as Doctor looks
through eyepiece

THE DOCTOR: How is Winlett?

(HE TAKES THE
CASE AND GOES
TO A MICROSCOPE)

MOBERLEY: He's barely recognisable.
It's as if he's turning into some
hideous monster.

THE DOCTOR: I'm afraid that's exactly
what's happening.

MOBERLEY: There has to be an answer.

(ON 1)

(THE DOCTOR ENLARGES
THE VIEW OF THE PLATE.
WE SEE CLUSTERS OF
SMALL, ROD-SHAPED
ORGANISMS)

44. 3B (Rise)
M 3-s Stevenson/
Doctor/Moberley

THE DOCTOR: If we increase the
magnification ... Yes!! Take a
look at that./

(MOBERLEY APPLIES HIS
EYES TO THE MICROSCOPE)

MOBERLEY: Those aren't blood
platelets ...

45. 1D
C/U Stevenson at
microscope; he rises
slowly

THE DOCTOR: You probably recognise
them, Stevenson./

STEVENSON: Schizophytes.

THE DOCTOR: Exactly ...

(STEVENSON STARES AT
THE DOCTOR INCREDULOUSLY)

STEVENSON: But that - that's just
not possible!

RECORDING PAUSE

CAM. 3 to adjust for next shot

46. 3B
C/U Sarah

SARAH: Would someone explain what
these schizo-thingies are? Please?/

47. 2E
C/U Stevenson

STEVENSON: The smallest known
organisms. Plant bacteria./

48. 3B
C/U Sarah

SARAH: Plant bacteria - in
someone's bloodstream!./

49. 1D
C/U Doctor

(3 NEXT)

(ON 1)

50. 3B THE DOCTOR: Interesting, isn't it?
C/U Sarah A human being whose blood is turning
into vegetable soup./

SARAH: Listen!

51. 2E (THE NOISE OF A PROPELLER
AIRCRAFT IS HEARD)/
Deep 4-s Doctor/
Stevenson/Moberley b/g r.
/Sarah dominant f/g l.; MOBERLEY: It's very low by the
pan them out h. to door sound of it.

STEVENSON: Must be the medical aid
in! Quick, Derek - let's get the
landing lights on!

MOBERLEY: If they can see anything
in this blizzard ...

(THEY HURRY OUT.

SARAH AND THE
DOCTOR FOLLOW)

RECORDING BREAK

Winlett Make-up Phase 'C' completed

1 to E C to 2
2 to C
3 to A

(Onto Scene 18, page 39)

(5 NEXT)

5C C2

21. INT. SICK DAY. NIGHT.

56. 5C

Profile C/U Winlett;
he moves slightly,
reacting to aircraft

(THE NOISE OF
THE AEROPLANE
AS IT PASSES
LOW OVERHEAD.
THE SOUND SEEMS
TO PENETRATE
WINLETT'S COMA.

HIS HEAD TURNS.
HE RAISES
HIMSELF SLIGHTLY,
STARING UP AT
THE ROOF. HE
GIVES A LOW,
ANGUISHED GROAN
AND SINKS BACK
(AGAIN)

RECORDING BREAK

Winlett to Make-up Phase 'D' (final
stage of human make-up)

5 to B
3 to C

(Onto Scene 22, page 48)

3C 1E A1

22. INT. CREW QUARTERS. NIGHT.

57. 3C / (STEVENSON
MC/S Sarah AND MOBERLEY
HAVE DONNED
PARKAS AND ARE
DRAGGING ON
HEAVY GLOVES)

58. 1E SARAH: Shall we come out and help you?/
Deep 3-s Sarah f/g 1.,
Stevenson/Moberley b/g
r.; pan both of them out MOBERLEY: No, John and I know
r. our way around out there. It's
easy to get lost...

(HE FOLLOWS
STEVENSON
OUT.)
59. 3C
MC/S Sarah; she turns
and sits; depress her
into deep 2-s with
Doctor on floor

SARAH: Will they be able to do
anything for that man?

DOCTOR: I don't know, Sarah. He's
half-way towards becoming a Krynoid ...

SARAH: Krynoid?

DOCTOR: The pod.

SARAH: You've recognised it?

(ON 3)

60. 1E THE DOCTOR: Oh, yes. I was fairly
CM/S Sarah certain when I saw the photographs.
But now I'm sure./

61. 3C SARAH: Well ... what is a Krynoid?
C/U Doctor What does it do?/

THE DOCTOR: You could describe it as
a Galactic weed. Except that it's
deadlier than any weed you know.

SARAH: In what way?

62. 1E THE DOCTOR: On most planets, animals
C/U Sarah eat the vegetation. On planets where
the Krynoid gets established, the
vegetation eats the animals./

63. 3C SARAH: That's terrifying! How do
C/U Doctor they manage to get out into space?/

64. 1E THE DOCTOR: Obvious question. I
C/U Sarah wish I could answer it. Possibly
their planet of origin is very
turbulent. Every so often there
must be internal explosions that
send surface matter shooting off into
space./

65. 3C SARAH: What are we going to do
BC/U Doctor about Winlett?/

THE DOCTOR: I'm thinking, Sarah ...
I'm thinking!

22a. INT. PASSAGE. NIGHT 5B B1/

66. 5B (MOBERLEY AND STEVENSON
L/S passage; Scorby and STRUGGLE IN, HALF-
group enter; crab them 1. SUPPORTING THE FROZEN,
towards crew quarters SEMI-COLLAPSED FIGURES
door OF SCORBY AND KEELER)

(3 NEXT)

3C 1E A1

22b. INT. CREW QUARTERS. NIGHT

67. 3C (entry) /
M/S door; group enter;
crab Scorby and Keeler
l. into group shot with
Doctor in b/g

STEVENSON: Get the brandy.

THE DOCTOR: Is this your medical
team?

68. 1E
M 4-s Scorby/Stevenson/
Keeler/Moberley

STEVENSON: No, afraid not. They
were flying a private plane.

(MOBERLEY IS BUSY WITH
A VACUM FLASK AND MUGS)

MOBERLEY: Just got themselves
lost... Brandy?

(KEELER PULLS HIMSELF
TOGETHER)

KEELER: Thanks ... Sorry to be such
a nuisance.

69. 3C
Deep 2-s Sarah f/g l.,
Doctor b/g r.; Doctor
rises; pan him r. to
2-s with Stevenson;
pan him r. out of door

SCORBY: Yes. We were pretty low
on fuel when we saw your lights.

SARAH: That was lucky. Lights are
few and far between in Antarctica.

THE DOCTOR: I'd like to take another
look at the patient.

STEVENSON: Now?

THE DOCTOR: If there's anything to
be done for him, we have to do it
ourselves.

RECORDING PAUSE

Adjust Cam. 3

70. 3C
CM 2-s Scorby/Keeler

(SCORBY AND KEELER ARE
ALONE. THEY LOOK AT
EACH OTHER)

(BREAK NEXT)

(ON 3)

KEELER: Do you think they swallowed
it? If they start asking too many
questions.

SCORBY: We don't have to worry,
Keeler. What can they do?

RECORDING BREAK

Winlett Make-up Phase 'D' now
completed.

1 to B	A to 3
3 to D	B to 3
4 to E	
5 to C	

(Onto Scene 23, page 53)

(1 NEXT)

- 53 -
5C 2C 1B B3 C2

23. INT. SICK BAY. NIGHT

71. 1B / (CLOSE ON WINLETT.
MC/S Winlett HE IS IN THE LAST
STAGE OF HUMAN FORM
BEFORE BECOMING A BIPEDIC
KRYNOID.)
72. 5C
M/S door; group enter;
tilt down to M 2-s with Winlett DOCTOR, SARAH, STEVENSON
AND MOBERLEY HURRY IN AND
STARE AT HIM AGHAST)

SARAH: Poor man! It's horrible!!

THE DOCTOR: The process is
accelerating.

MOBERLEY (BITTERLY): And we can
do nothing except watch it happen.

THE DOCTOR: There is something we
can do, but it's drastic.

STEVENSON: Well, what?

THE DOCTOR: Amputate the arm.

RECORDING PAUSE

Adjust Cam. 5

73. 5C / MOBERLEY: What good would that do?
MC/S Moberley Can't you see the infection's all
over his body?/
74. 1B
MC/S Doctor
75. 5C THE DOCTOR: If the arm is the
MC/S Moberley source of the infection it might stop
it spreading any further./
76. 1B MOBERLEY: You say "might" - what
MC/S Doctor you mean is you don't know!/
MC/S Doctor

(ON 1)

77. 5C
MC/S Moberley THE DOCTOR: Of course I don't know. But it could give us a breathing space while we try and find an antidote. Isn't that a chance worth taking?/
78. 1B
MC/S Doctor MOBERLEY: And who's going to perform this operation?/
79. 5C
MC/S Moberley THE DOCTOR: You, Moberley. You're the only one who can./
80. 2C
M 2-s Doctor/Sarah MOBERLEY: But I'm no surgeon! What about you? You're a doctor!/
SARAH: He's not a Doctor of Medicine! Look, Stevenson's a botanist, you're a zoologist. Ask yourself who's the most qualified among us!/
MOBERLEY: But I can't operate on Winlett! It's absurd .../
81. 5C
MC/S Moberley
82. 2C
CM 2-s Doctor/Sarah; pan Sarah r. to 2-s with Moberley; pan Sarah l. to 2-s with Stevenson SARAH: At least you could try. You understand physiology and you must know how to handle a scalpel.
- MOBERLEY: To dissect dead specimens - yes. Charles happens to be a human being.
- SARAH: He won't be much longer if you don't act fast. (TURNING TO STEVENSON) Have you got chloroform? Instruments?
- STEVENSON: We have a full medical kit in the lab.
83. 5C
C/U Moberley (reaction) SARAH (TO MOBERLEY): What about it?/ You're his only chance.
84. 2C
2-s (a.b.) Stevenson/ Sarah (MOBERLEY STARES AT SARAH)/

(ON 2)

85. 5C STEVENSON: Derek - we'll help you
in every way we can./
C/U Moberley, looks at
Winlett

86. 1B (MOBERLEY LOOKS AT
WINLETT./
MC/S Winlett

87. 5C THE SIGHT IS APPALLING./
C/U Moberley; he looks
at the Doctor

88. 2C MOBERLEY IS PRESSURED./
C/U Doctor looking at
him

89. 5C THE DOCTOR IS LOOFING
AT HIM./
C/U Moberley

THIS IS A MOMENT OF TRUTH
FOR MOBERLEY.

90. 2C MOBERLEY (RELUCTANTLY, AT LAST):
Alright. I'll do my best./
CM 2-s Winlett/Doctor;
Doctor rises; pan him
and group to door

THE DOCTOR: Good man. Now, let's
get on with it.

(THEY ALL START TO LEAVE)

MOBERLEY: I'll need hot water and
towels ...

91. 1B (THEY GO./
C/S Winlett; he sits
up into C/U and looks
towards door

ON WINLETT. AFTER A
MOMENT HE SITS UP IN
BED, A MURDEROUS INTENT
IN HIS NOW ALIEN EYES)

RECORDING BREAK

Reset.
Set backing to Sick Bay

C to 1

(Onto Scene 26, page 56)

(3 NEXT)

/2E 1F CL/

25. INT. ARCTIC LAB. NIGHT.

98. 2E / (THE DOCTOR AND STEVENSON ARE BUSY
C/U compo. on table;
kidney tray, bottles,
instruments drop in
99. 1F MOBERLEY
HAS COLLECTED A
TRAY OF INSTRUMENTS) /
M 3-s Doctor/Moberley/
Stevenson; Stevenson
goes u/s

MOBERLEY: I'll take these to the
sick bay, and start setting up.

THE DOCTOR: Yes. And we're going to
need more lights in there, too.

STEVENSON Leave it to me.

THE DOCTOR: Game fellow, Moberley

RECORDING BREAK

Backing Flat to Lab.

Artists into Anoraks

(Onto Scene 13, page 30)

(3 NEXT)

3D 4E A3 Fish

26. INT. PASSAGE. NIGHT.

92. 3D / (MOBERLEY COMES DOWN
L/S passage; Moberley THE PASSAGE. HE
advances d/s and exits r. STOPS AND STARES)

93. 4E (entry)
MC/S Moberley into
shot; he looks out r.

PAUSE Readjust cameras / (HE PUTS DOWN HIS

94. 3D TRAY AND SPRINGS
MC/S Winlett clinging FORWARD. WINLETT
to door IS CLINGING TO THE
SICK BAY DOOR. AS

PAUSE Readjust cameras / MOBERLEY REACHES
HIM, HE SNARLS
AND STRIKES OUT.

95. 4E MOBERLEY FALLS AND
MC/S Moberley; he puts WINLETT PRESSES HIS
down tray and exits r. VEGETABLE LIMB DOWN
ON MOBERLEY'S THROAT.

PAUSE Readjust cameras / MOBERLEY THRESHES
AND GURGLES, THEN
GOES LIMP. WINLETT
STRAIGHTENS AND
BLUNDERS AWAY DOWN
THE PASSAGE.

96. 4E
MC/S Winlett at door;
he springs and attacks;
follow Moberley to ground

97. 3D (spring up)
L 2-s Moberley/Winlett;
as Winlett advances,
crab him l. and out of
door into night

A DOOR CRASHES AT
THE END OF THE
PASSAGE. THE WHINING
NOISE OF THE BLIZZARD
INCREASES IN FURY
AND FLAKES OF SNOW
BLOW DOWN THE
PASSAGE AS WE PAN
FROM THE BODY TO
THE BLACK NIGHT
INTO WHICH WINLETT
HAS DISAPPEARED)

RECORDING BREAK

On tape clearance, Winlett goes
to Make-up to be de-Krynoided
and made lovely again!

122. TK SEQ. 5 (35 mm)
Closing titles

S.O.F.

S/I T/J SLIDE (B2) /
Dr. Who
TOM BAKER

S/I T/J SLIDE (A3) /
Sarah Jane Smith
ELISABETH SLADEN

S/I T/J SLIDE (B3) /
Harrison Chase
TONY BECKLEY

S/I T/J SLIDE (A4) /
Scorby
JOHN CHALLIS

S/I T/J SLIDE (B4) /
Arnold Keeler
MARK JONES

S/I T/J SLIDE (A5) /
John Stevenson
HUBERT REES

S/I T/J SLIDE (B5) /
Charles Winlett
JOHN GLEESON

S/I T/J SLIDE (A6) /
Derek Moberley
MICHAEL McSTAY

S/I T/J SLIDE (B6) /
Richard Dunbar
KENNETH GILBERT

S/I T/J SLIDE (A7) /
Sir Colin Thackeray
MICHAEL BARRINGTON

S/I T/J SLIDE (B7) /
Hargreaves
SEYMOUR GREEN

S/I T/J SLIDE (A8) /
Written by
ROBERT BANKS STEWART

S/I T/J SLIDE (B8) /
Production Assistant
GRAEME HARPER
Production Unit Manager
JANET RADENKOVIC

Closing titles (cont'd)

S/I T/J SLIDE (A9) /

Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP
Title sequence by
BERNARD LODGE

S/I T/J SLIDE (B9) /

Incidental Music by
GEOFFREY BURGON
Special Sound
DICK MILLS

S/I T/J SLIDE (A10) /

Costume Designer
BARBARA LANE
Make-up
ANN BRIGGS

S/I T/J SLIDE (B10) /

Visual Effects Designer
RICHARD CONWAY

S/I T/J SLIDE (A11) /

Studio Lighting
JOHN DIXON
Studio Sound
JOHN HOLMES

S/I T/J SLIDE (B11) /

O.B. Lighting
CLIVE POTTER
O.B. Sound
VIC GODRICH

S/I T/J SLIDE (A12) /

Script Editor
ROBERT HOLMES

S/I T/J SLIDE (B12) /

Designers
ROGER MURRAY-LEACH
JEREMY BEAR

S/I T/J SLIDE (A13) /

Producer
PHILIP HINCHCLIFFE

S/I T/J SLIDE (B13) /

Directed by
DOUGLAS CAMFIELD
BBC tv Colour